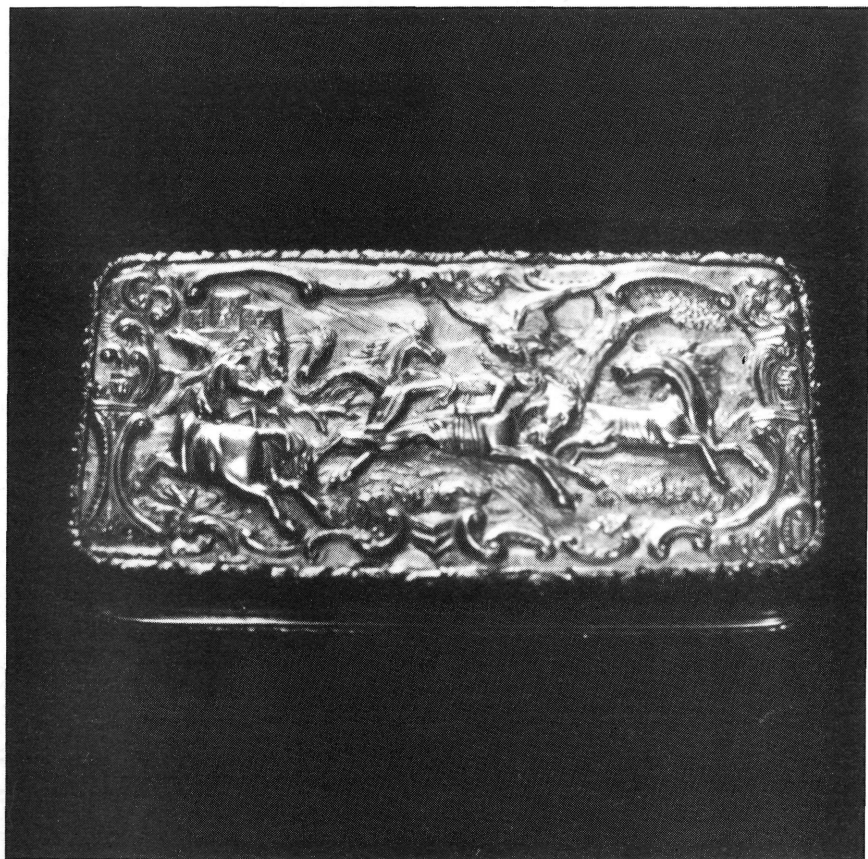


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# AUSTRALIANA

— FEBRUARY 1987 —

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Editor: John Wade  
Assistant Editor: David Bedford

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AUSTRALIANA, the journal of the Australiana Society, is published in February, May, August and November.

Subscription rates (1987):

Individual	\$15
Household	\$20
Institutions	\$25
Overseas	\$25
Life	\$500

Advertising, subscriptions, membership enquiries, and requests for back numbers should be sent to The Hon. Secretary, Australiana Society, Box 288, Lindfield NSW 2070.

Editorial correspondence, manuscripts and books for review should be sent to John Wade, Editor Australiana, 10 Porter St, Bondi Junction NSW 2022. Deadlines are the first day of the month before publication.

Committee 1986/7:

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Designed, Typeset and Printed by The Honeysett Printing Group (02) 569 8133.

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Cover illustration: *Charles Jones Snuff Box* c1850 18 carat gold 173.22 g. Inscribed on base 'Presented to Mr John Eddington, / by the Sporting Community/ of Van Diemen's Land, / as a testimonial of the regard and/ appreciation of his disinterested services for twenty years.' private collection, on loan to the Allport Library and Museum of Fine Arts, State Library of Tasmania.

The decorative lid, which has a false back, is cast and finished by hand with the scene showing horses, to one of which is strapped an almost naked man, escaping from a three towered castle. Once thought to represent the sack of Troy, it is now identified as the departure of the Polish hero Mazeppa, the subject and namesake of a poem by Lord Byron. The edges of the box are hand tooled.

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# Editorial

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The society's journal is now entering its ninth year, having successfully changed to a more professional format. This has been effective in encouraging contributions; thanks to all of you who have responded.

To recognise our authors, I would like to put an idea to the readership. Many good articles appear each year, on a wide variety of subjects. At the end of each volume, I would like to propose that we have a questionnaire sent out to readers so they could vote for the best articles of the year. The winning authors would be rewarded for their efforts. Of course, this demands a sufficient response from the readers, so if you support the idea, please let the Editor or the Secretary know.

In this issue, we are also reprinting Ken Cavill's piece on G & E Rodd. Gremlins were responsible for leaving out slabs of the text last time (actually it was a lightning strike on the computer) so to be fair to Ken here it is again, with corrections.

That problem did highlight some difficulties we were having with production. Wherever possible, authors will get galley proofs to vet themselves. But we would still appreciate help with production — specifically layout — and if anyone has expertise they can lend, please get in touch.

John Wade  
Editor

---

## Letter to the Editor

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Mr John Wade  
Editor, *Australiana*

Dear John,

The articles that have been published in the Society's Journal on 20th century Australian silverware manufacturers — W.J. Sanders and Company, Magnus Goldring inc. Edwin Harrop, Stokes and Sons, and G. & E. Rodd — have endeavoured to present the following information: an outline of the company's history, particular attention being paid to the period when silverware was manufactured; an indication of the range of goods produced, including items other than silverware; then in greater detail, an account of the silverware manufactured. Photographic illustrations have been provided, in part by the firms concerned. Finally, a table of marks was prepared — the various marks being associated with selected items of silverware, sterling and electroplate. In the longer term it is intended to publish much of this, and additional, material in book form.

Noting that the material presented on 20th century Australian silverware manufacturers has followed a definite pattern, I would comment on several matters that have surfaced in Brian Eggleton's letter (*Australiana*, 1986 (4), p.90). The points raised extend beyond the "Stokes" article.

The booklet, *The Fine Art of Selling Silverware*, was produced by Stokes and Sons early in the 1950s, in a period of economic uncertainty for Australian manufacturers of electroplated and sterling silverware. The many local manufacturers were in competition with importers, moreover stainless steel

wares were continuing to displace E.P.N.S. holloware and flatware for day to day use. In 1950, the Federal government had increased the sales tax on so-called "luxury items" to 66⅔%. While such a tax on sterling silverware could at least be understood, its imposition on locally manufactured electroplated silverware appeared to be excessive.

No doubt Stokes' fine promotional booklet, then produced, greatly assisted sales staff in retail jewellery houses, departmental stores, and elsewhere, in their selling of Stokes Reproduction Old Sheffield silverware. Additionally, Stokes were then in the process of introducing a new range of medium priced wares in E.P.N.S. Although their "Stokes Euroa" range was previewed in 1951, it does not appear to have been produced in any quantity. Such were the times.

Brian may be assured that the booklet has not been overlooked! Simply, the thrust of *The Fine Art of Selling Silverware* was not perceived as falling within the scope of the present series. The broad issues touched on above are of considerable interest, and are to be discussed at greater length in book form.

The representation of maker's marks, pseudo-hallmarks, or year letters, depends on the author's original drawings which interpret the marks. It behoves the author to examine as wide a range of clearly marked wares as possible. Usually the drawings are reproduced by a draughtsman, and finally, undergo the processes of publication. Even with care, minor changes are likely to result to an or more of the above steps. The prime responsibility

ity is still the author's. The photographic reproduction of marks should be considered, but the cost to the author could be prohibitive.

Brian has drawn attention to a discrepancy in the detail of the lettering in the tables of marks, as it affects year letters. **Each of the year letters** – C, G, H and I – within the impressed stamps for Hardy Bros, illustrated in "The Silverware of Magnus Goldring inc. Edwin Harrop" (*Australiana*, 1985 (1), p.11), **should have appeared in serif type**. Serifs were evident on the letter I, but regrettably, not on the other capital letters. Rightly Brian Eggleton concluded that each of the above year letters were serif.

A table of marks is a valuable adjunct in the identification process: even so, a particular item that bears a retailer's mark should be compared with authentic wares of the manufacturer. In the absence of reference material, the manufacturer's catalogue may be helpful.

The additional marks for Stokes (Brian's marks 1, 2 & 3) are variants of those published (*Australiana*, 1986 (2), p.40). The dating of the sans serif A, forming part of Stokes' pseudo-hallmarks (Brian's mark 3) is unresolved. His observation that Stokes' pseudo-hallmarks were found on an item which, additionally, showed Stokes' "presumably older" mark, is not an isolated one. Further, the year letter of Stokes' pseudo-hallmark is not always in sans serif type.

Brian's mark 4 encompasses two stamps: one for Stokes, and separately, the pseudo-hallmarks of Hardy Bros. The latter marks – "HB conjoined", the "crown", "STG", and the year letter – correspond to those previously described on silverware manufactured for Hardy Bros by Goldrings, and by Sanders. Of the many Hardy Bros marks, the "HB conjoined" stamp has been found to a lesser extent than the "H Brs" mark on goods produced by W.J. Sanders. The year letters of Hardy Bros pseudo-hallmarks, as found on goods produced by Goldrings, and by Sanders, were considered to form a sequence, in serif capitals, beginning with A for 1933 (see *Australiana*, 1985 (1), pp.8-12, and references therein). Goldrings have excelled in the production of cigarette boxes and cases. The previously described cigarette case, produced by Goldrings for Hardy Bros (*Australiana*, 1985 (1), p.9) bore the pseudo-hallmarks under the gilt interior, **indicating that the marks were applied by the manufacturer, not the retailer**. Returning to Brian's mark 4: arguably Stokes' stamping of the same Hardy Bros mark, but with the year letter A in sans serif type, should also represent 1933.

Brian Eggleton is thanked for his comments. My reply has been directed to the general issues raised.

Sincerely,  
Ken Cavill

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## Obituary

---

The death in November 1986 of Phyllis Binns in Queensland brings to an end an era for collectors of *Australiana*. For many years from the 1950s until the early 1970s Phyllis and her late husband Stewart conducted an antique shop, at first at Rouse Hill and later at Hunters Hill NSW, and were among the first antique dealers to recognise the qualities of Australian colonial furniture and decorative arts. Regular visits to Tasmania and a keen eye on the local scene provided them with often a number of serendipitous purchases which now hold pride of place in several private collections as well as in the National Trust's collections at Experiment Farm Cottage and Old Government House, Parramatta. Their own collection and remaining shop stock were sold off at auction in 1972 by F.R. Strange & Co. following their retirement from business and later departure for Queensland.

They were both highly individual, some might even say eccentric! Their presence at an auction sale or antique fair was a guarantee against any tedium such occasions can often generate. The booming voice of Phyllis from the back row of an auction

room chiding Stewart for over-enthusiastic bidding was enough to throw any auction into disarray. An apocryphal but well known anecdote relates that Phyllis when once viewing an auction spotted a table spoon by the well known colonial silversmith Alexander Dick lying in a shoe box filled with assorted rubbish. She is reputed to have sat on the shoe box for the entire viewing and throughout the sale until it was finally sold to her for next to nothing as she had managed to hide the lot from any possible opposition. It is hard to imagine Phyllis perched on a shoe box for any period of time, it was surely a tea chest which she could have more comfortably concealed although she would have stood out like a beacon as her presence, form and **colourful raiment** would have never assured her of anonymity in a crowd.

The hospitality of both was prodigious as any former customer who was invited to imbibe morning or afternoon tea will testify. Bon vivants and good friends, the memory of both will be long cherished by all who knew them.

Kevin Fahy

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# An Australian Chesterfield

Christina Simpson

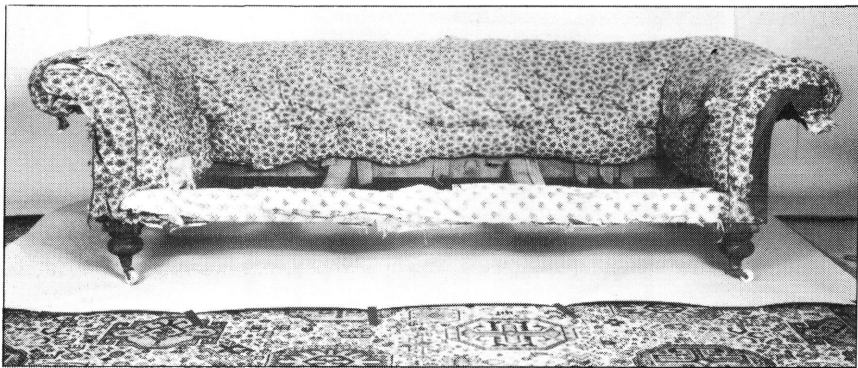


Plate 1 Chesterfield from T.S. Mort's house, "Greenoaks" at Darling Point, NSW.

On 6th and 7th December 1910 the Mort Collection was auctioned at the historic family home 'Greenoaks' in Darling Point, Sydney. In the drawing room at 'Greenoaks' and included in the sale, was Lot 61, a large Chesterfield settee (pl.1). A preview of the forthcoming sale in the *Sun* 27 November 1910 reported that there was 'some excellent colonial furniture in cedar in the bedrooms but it pales before the splendours in the lower rooms'. The auction catalogue compiled by the auctioneers James R. Lawson, Little and Norton, listed those splendours which included a large oval mirror by Grinling Gibbons, a Chippendale writing table, buhl items including a cabinet owned by Marie Antoinette, a pair of card tables, an early English oak baronial sideboard, an oak dining table extending to 18 feet, a suite of 14 oak chairs and two oak side chairs.<sup>2</sup>

The Mort Collection was accrued by Thomas Sutcliffe Mort (1816-1878) who was on board the *Superb* when it berthed at Sydney in 1838. Mort had arrived from the firm A. & S. Henry of Manchester, England where he was employed as a clerk. They had arranged for him to work in that capacity for Aspinall Browne & Co, later Gosling Browne & Co in Sydney.<sup>3</sup> The firm encountered financial difficulties in 1843 and Mort decided to commence business as an auctioneer in general goods and wool sales.<sup>4</sup> His auction house was in George Street, four doors from the Post Office in 1845 and was later illustrated on the eastern side of George Street, by Joseph Fowles in his *Sydney in 1848*.<sup>5</sup> Several of Mort's house contents auction catalogues have survived and provide an insight into the general house furnishings of the local gentry, many of whom were sold up in the mid 1840s.<sup>6</sup> Mort married Theresa Shephard Laidley in 1841 and five years

later purchased land in Darling Point where he extended an existing two room building in the Gothic style into the home he called Greenoaks.<sup>7</sup>

Edmund Blacket designed the additions to the house including an art gallery to accommodate the many paintings Mort had acquired on his trip to England during 1857-59.<sup>8</sup> Mort attended the twenty-nine day sale which began on 6 July 1857 of the contents of Alton Towers, the princely seat of the Earls of Shrewsbury in the Valley of the Churnet, Staffordshire, England. Seven hundred and eight pictures were sold over 6 days at the sale and many did not reach £50 each. Most of the picture collection came from Rome and Madame Bonaparte the mother of Napoleon, who sold her collection in one lot to the Shrewsbury family in 1829.<sup>9</sup>

Mort purchased furniture and objets d'art at the sale including Elizabethan armour, old English coats of mail, a cabinet reputedly "the late property of Marie Antoinette" and over a hundred paintings. Mort installed all his purchases at Greenoaks and opened his art gallery and gardens to the public. He was an interested gardener and won many prizes at flower shows in the 1840s and 1850s.<sup>10</sup>

Mort was a pioneer of several Australian industries and brought a daring flamboyance to his wide and varied business career.<sup>11</sup> A prominent member of the Anglican congregation in Sydney, he gave the land for St Mark's Church, Darling Point and contributed to its building and maintenance as well as to the building of St Paul's College, University of Sydney and St Andrew's Cathedral. He was the founder of Christ Church School, in Pitt Street, Sydney. Mort died at Bodalla his dairy property near Moruya 9 May 1878 and was buried there, survived by five sons and three daughters of his first

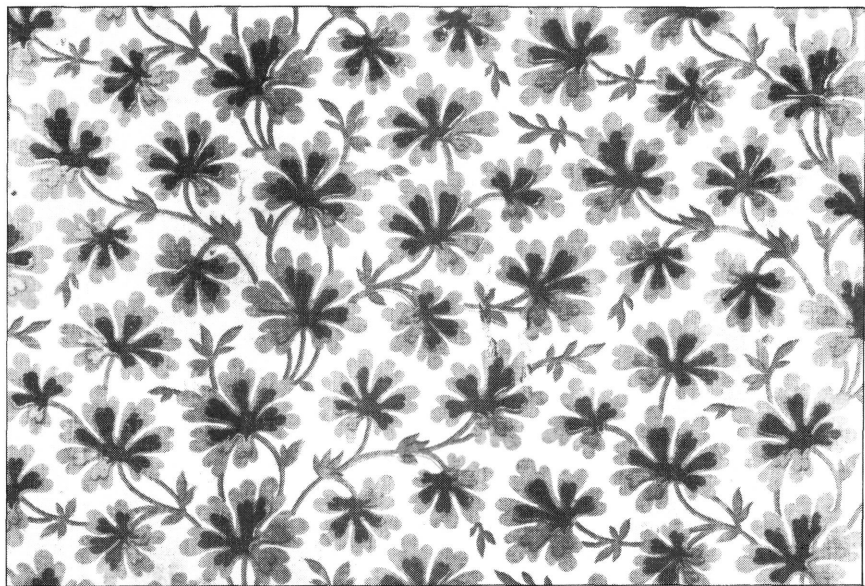


Plate 2 Original green and white cotton upholstery fabric on the Chesterfield, c.1860-65.

wife and by two sons of his second wife Marianne Elizabeth Macauley.<sup>12</sup> The community of Sydney met and subscribed for a memorial in remembrance of the 'greatest benefactor the working classes in this country ever had'.<sup>13</sup> His statue by Pierce Connolly erected in 1883 by his fellow citizens stands in Macquarie Place, Sydney.

'Greenoaks' was purchased by the Anglican Church in Sydney from the estate of Mort's eldest son James Laidley Mort who died in 1907. It was remodelled and dedicated on 26 August 1911 as 'Bishopscourt' and became the home of the Anglican Archbishop of Sydney and remains so today.<sup>14</sup>

Lot 61, a large Chesterfield settee was purchased at the Mort sale in 1910 by Miss Ethel Mort, the eldest daughter of James Laidley Mort. She took it to Bodalla where it remained until 1917 when with her husband Guy Ebsworth they took it to their new home the historic property 'Goree', near Mudgee. Ethel Ebsworth died in 1939 and her husband in 1965. The following year a sale was held at 'Goree' and the Chesterfield was bought by a local collector where it remained until Mr David Mort, the great-great grandson of Thomas Sutcliffe Mort purchased it in 1980, staying with him until 1986.<sup>15</sup>

The following facts combine as testimony to the uniqueness of this rare Australian-made piece of furniture. In 1986 much of the original cotton chintz upholstery (pl.2) had remained on the Chesterfield, as well as the chintz which had been applied



Plate 3a Loose covering from the Chesterfield.



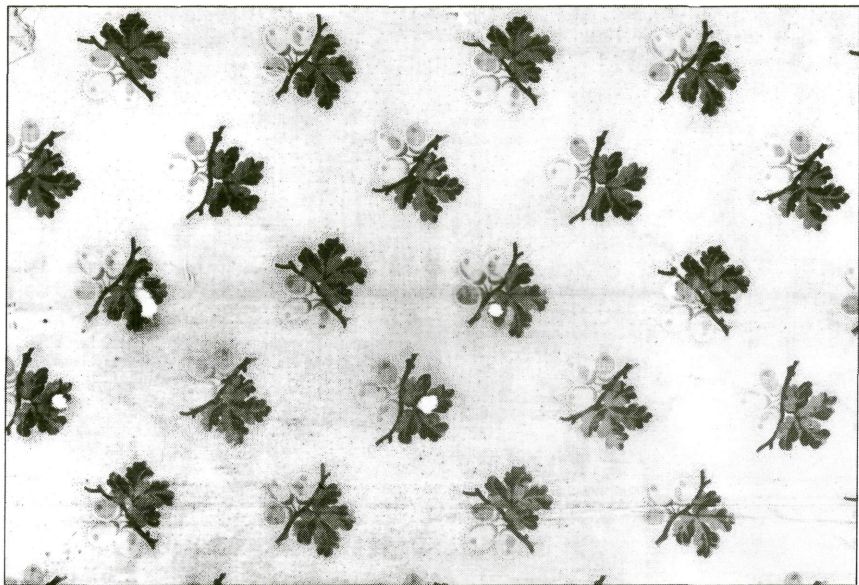


Plate 3b A later loose covering from the Chesterfield.

to the bottom rail of the Chesterfield when it was upholstered for the second and third times using loose coverings (pl.3). The timber used for the construction of the Chesterfield was silky oak (*Grevillea robusta*) with red cedar (*Toona australis*) and pine as secondary timbers. The use of silky oak was unusual for the 1860s but appears relevant when considering the English oak pieces of furniture at 'Greenoaks'. The cabinetmaker's paper label (pl.4) also remained on the Chesterfield enabling identification to an approximate time of its manufacture. It was made in the workshop of Andrew Lenehan of 179 Castlereagh Street, Sydney, who was listed in the directories at that address between 1858-66.<sup>16</sup>

Andrew Lenehan (circa 1815-1886) was a prominent cabinetmaker in Sydney during the nineteenth century, who established his business in 1835 and was listed in the directories as a cabinetmaker until 1870.<sup>17</sup> Lenehan's billhead dated 1851, decorated with the Royal coat of arms, indicating vice-regal patronage, described him as a designer and manufacturer of superior goods, which he provided for some of the finest houses in Sydney. In 1846 he supplied furniture to Governor Gipps for the festive halls and the domestic apartments at the vice-regal residence. A report in the *Sydney Herald* 11 March 1846 acknowledged the furniture was of "considerable beauty" and was made by Lenehan who had "furnished some splendid articles to officials and other gentlemen in the colony". An account of Lenehan survives with detailed descriptions of the individual pieces, the timber

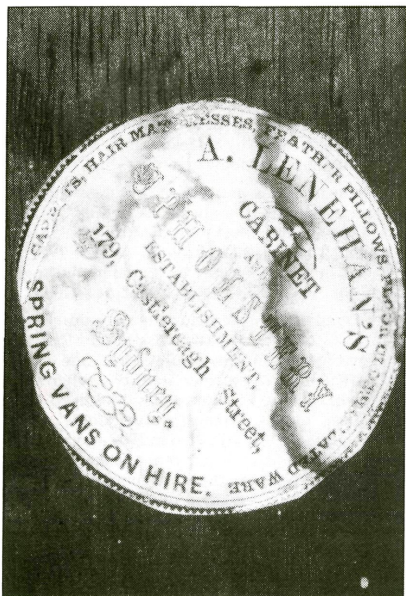


Plate 4 Cabinetmaker's paper label for Andrew Lenehan, 179 Castlereagh Street, Sydney.



Plate 5 Photograph of the drawing room at "Greenoaks" showing the Chesterfield in the alcove, late 19th century.

used and the prices charged when in 1860 he manufactured furniture for Sir William Manning's new residence "Wallaroy", Edgecliff. At the end of 1856 Lenehan was asked to refurnish the public rooms at Government House, Sydney for Governor Denison. An article in the *Sydney Morning Herald* 18 June 1857 described in detail the "magnificent dining room suite" Lenehan had made for the vice-regal residence.

A description of Lenehan's furniture manufactory at 179 Castlereagh street, in the *Empire* 21 May 1863 reported, "admirable proofs of the skill and taste of our colonial artisans and of the extraordinary beauty and value of the indigenous woods of New South Wales and also his manufactories, wherein are constantly employed cabinet-makers, turners, carvers, and gilders, decorators, French polishers, joiners, chair and bedstead makers, upholsterers (male & female) and workers in every other industrial branch of his most comprehensive enterprise..."<sup>18</sup>

Thomas Mort probably commissioned Lenehan to make the Chesterfield from a design because its construction is inconsistent with that of a standard Chesterfield. The first appearance of a Chesterfield in the English furniture pattern books occurred in 1866.<sup>19</sup> The design is similar to an upholstered couch with a squab shown in earlier English pattern book designs c1855.<sup>20</sup> A late nineteenth century photograph of the drawing room at Greenoaks shows the Chesterfield in the alcove under the win-

dows (fig 5). Another photograph of the same drawing room c1900 shows the Chesterfield under another covering which has not survived in a new position beside the fireplace (fig 6). The Chesterfield as well as several items in the room are in both photographs.

The restoration of the Chesterfield involved a search, locally and overseas for an identical cotton chintz used for the original upholstery which was unsuccessful. However a documented c1870 cotton chintz from Colefax & Fowler, geranium leaf, beige/blue which is similar to the third upholstery covering was chosen to reupholster the Chesterfield using traditional methods and materials, horsehair stuffing covered with ticking.

In the history of nineteenth century Australian furniture it is unique to find such a rare Chesterfield of Australian origin with evidence of its original cotton chintz covering, made in Andrew Lenehan's workshop, a prominent nineteenth century Australian cabinetmaker, with a provenance together with nineteenth century photographs depicting it in Greenoaks, the historic home of Thomas Sutcliffe Mort, an important nineteenth century Australian.

The Chesterfield is now restored and will be on view at Simpson's Antiques, exhibitors at the National Trust's 20th Lindesay Antique & Decorative Arts Fair.

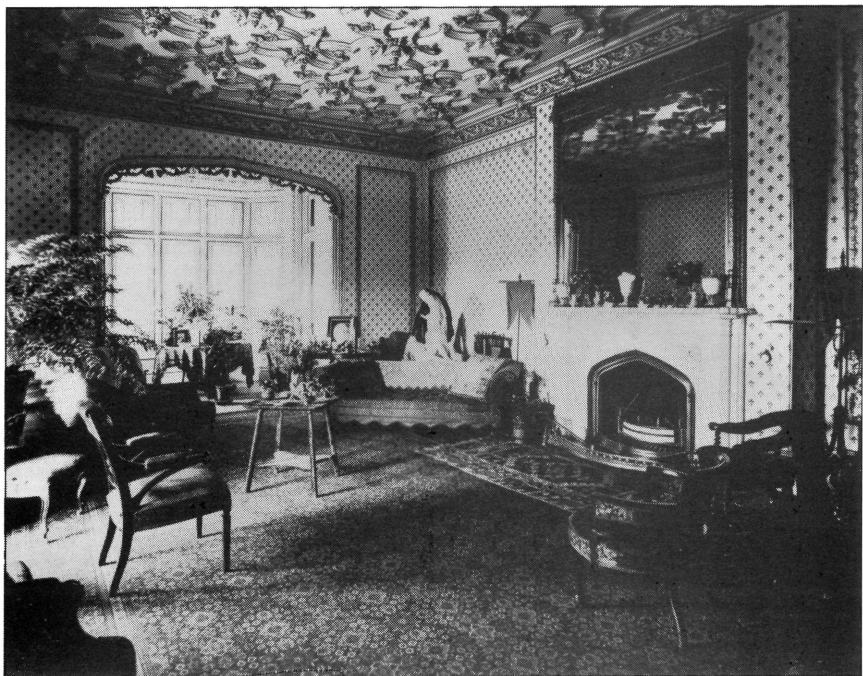


Plate 6 Photograph of the drawing room at "Greenoaks" showing the Chesterfield by the fireplace, c.1900.



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## Lawson's

# The Jewellery and Silverware of G. & E. Rodd, and its Successors

*Kenneth Cavill*

Today the firm of Mytton Rodd is a leading wholesaler and manufacturer of table silverware and cutlery. Some fifty years ago Myttons, and independently Rodds, were pioneers in the mass production of spoons and forks in Australia. By the early 1930s Myttons, and Rodds, had begun to manufacture flatware from rather different backgrounds — Myttons were pressed metalware manufacturers, Rodds were manufacturing jewellers. This article describes the jewellery and silverware, in particular the flatware and cutlery, produced by one of the firms, G & E Rodd and its successors, over the last 65 years. The art metalware, flatware and cutlery manufactured by Myttons are to be reported on separately.

The firm of G & E Rodd was founded in 1919. Prior to World War I, George Rodd had learnt his craft in the workshop of T W Briden of St Kilda. On his return from active service George, with the financial backing of his brother Ernest, purchased the modest manufacturing jewellery business that had belonged to his late employer. G & E Rodd made such popular items as watch alberts and bangles. Their range of jewellery and small work, in gold and silver, was soon extended. By 1922 Ernest Rodd had joined his brother as a working partner; Ernest's expertise in merchandising and sales complemented George's manufacturing skills.

Rodds had set about the production of wedding rings in the 1920s, then in 1932 a range of signet rings was developed. Their wedding and signet rings — plain, chased, and at a later stage, stone-set — were crafted in gold in over 200 designs. Cuff links, tie pins, brooches, bracelets, lockets and crosses were also designed and manufactured on a large scale. Rodd's catalogue of "Apex" jewellery contained over 40 pages of illustrations, and of these, 15 pages were devoted to gold and silver cuff links.<sup>1</sup> By the late 1930s G & E Rodd Pty Ltd was the leading firm of manufacturing jewellers in Australia.

Following on the closure of Willis and Sons manufactory in 1931, Rodds had purchased part of their jewellery machinery and dies.<sup>2</sup> Then in 1933 Rodds acquired the firm of A H Wittenbach and Co., of Melbourne, well known badge makers, medallists, die-sinkers and engravers. At this time G & E Rodd were producing an extensive range of presentation medals in gold and silver — embossed and engraved.<sup>3</sup> The medals were of the style fashioned from the early 1900s by such firms as Willis and Sons in Melbourne, and Kerr in Sydney. These



*Plate 1: Smallwork in sterling silver by G & E Rodd, 1925-1940.*

medals presented for individual achievement in the arts, scholarship, or sporting events have now become collectors' items. With the acquisition of Wittenbachs, Rodds extended their range to include enamelled badges and medals in gilt metal. These items were produced for numerous sporting clubs, schools, professional associations, etc. Historically, the acquisition of Wittenbachs has provided a link from G & E Rodd through A H Wittenbach and Co. to their predecessor, the 19th century firm of Ernest Altman and Co. E A Altman was a noted Victorian medallist and engraver.<sup>4</sup>

The decision of G & E Rodd to pioneer the manufacture of table silverware was taken in the depression years. Rodds were not the first company to manufacture spoons and forks on a large scale in Australia. Following on a suggestion of Sir George Coles, Myttons had begun the production of plain spoons and forks in the "Old English" pattern in 1930. These wares were sold by many retailers, including Coles. Further, The Phoenix Manufacturing Co. in their 1928 catalogue,<sup>5</sup> laid claim to being the only company to produce wholly Australian made spoons and forks, also in the plain "Old English" pattern. All these wares were manufactured in electroplated nickel silver.

During the 1930s G & E Rodd introduced a substantial range of tableware and accessories, in sterling silver and in E.P.N.S. The flatware included teaspoons, coffee spoons, cake forks, souvenir and trophy spoons in various patterns. This was the era of afternoon teas and similar functions. Souvenir

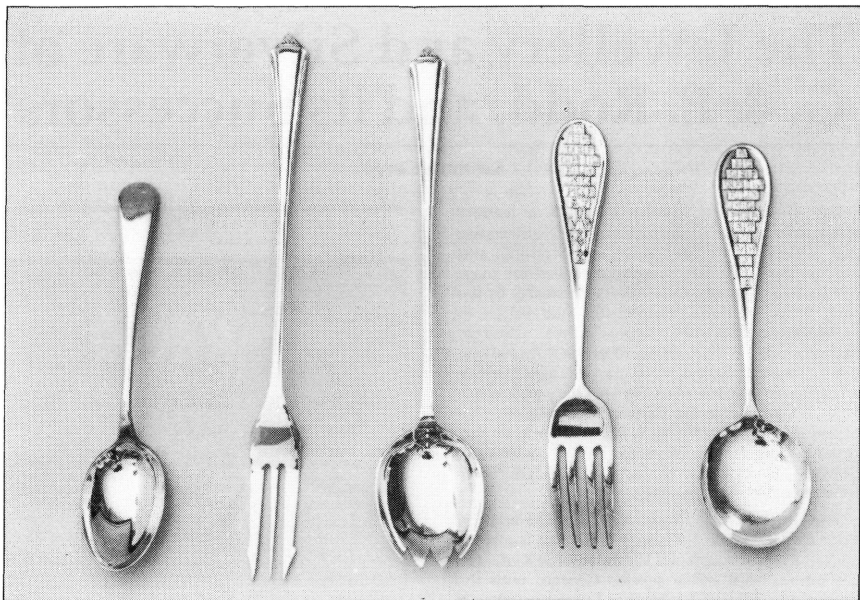


Plate 2: Sterling and E.P.N.S. flatware, 1930-1950. L to R: Plain tea spoon from "Old English" service, pickle and chutney servers, "Beaumont" pattern, and child's fork and spoon, "Alphabet" pattern.

spoons had become very popular and were produced, for example, with enamelled crests of the states and cities of Australia. Enamelled items were made in sterling silver, and in E.P.N.S. with the enamelled crest on copper. In 1938 the wholesale price of a sterling silver tea spoon, with enamelled crest, was 4/6, and the electroplated spoon was 2/9. Napkin or serviette rings were manufactured in over forty designs — plain, rimmed and engine-turned (plate 1).

At the outbreak of World War II the staff of G & E Rodd Pty Ltd comprised some 200 persons. The company had many skilled craftsmen, and a well-equipped toolroom. Both were essential to war-time production. Rodds soon became one of the major manufacturers of machine tools and gauges in Australia. They also produced component parts for optical instruments, and for good measure, bullet cases, detonator caps, bomb racks, etc. Whilst badges were produced for the armed forces, the manufacture of jewellery and silverware was discontinued.<sup>6</sup>

Rodds had moved from Greeves Street to larger premises in Barkly Street, St Kilda, in 1941. This was to be their location for almost forty years. In 1948 G & E Rodd Pty Ltd became a public company, Rodd (Australia) Ltd. M G Rodd was appointed managing director in 1949; Max was the son of Ernest Rodd, and had joined the family company in 1936.

The immediate post-war period was one in

which there was an extreme shortage of consumer goods. However, by 1947 Rodds had re-introduced a considerable range of jewellery, table silverware and accessories. A far greater emphasis on stone-set jewellery — dress brooches and rings, pendants and ear-rings — was evident in their later catalogue.<sup>7</sup> In 1949, Rodds took over the firm of Platers Pty Ltd which had been founded by H H Heck and George Ellworth in the early 1920s. Their highly regarded "Hecworth" Sheffield Reproduction Silverware was now crafted by Rodd. This fine electroplated silverware in traditional patterns — tea and coffee services, salvers and trays, candleabra, coasters and condiment sets — is to this day produced by Mytton Rodd Ltd.

Rodds, in 1951, began the manufacture of patterned flatware and cutlery in Australia, Canteens of high quality cutlery — spoons, forks and knives — were produced, primarily in E.P.N.S. Their original pattern was "Acanthus". Knife blades bearing the name "Rodd" were imported from Sheffield — no doubt this was then the customers' preference.<sup>8</sup> Flatware and cutlery have become the major output of the company. These wares have been produced in sterling silver, although the demand for Australian sterling flatware has been minimal.

Yet another range of flatware — children's spoons and pushers, knives and forks — had been pioneered by G & E Rodd in the 1930s. These items, in sterling silver and in E.P.N.S., have continued in great demand in the post-war years (see plate 2).



Rodd (Australia) Ltd merged with Myttons Ltd in 1961. Myttons, the manufacturer of "Grosvenor" flatware and cutlery, had been founded by Reg Mytton and Eric Redwood in 1923. Max Rodd became a director of Myttons Ltd, now the parent company, and in 1967 he succeeded Eric Redwood as managing director. Myttons Ltd became a member of the Bristle group in 1979. During 1980-1981 the manufacturing of Mytton Grosvenor at South Melbourne, and of Rodd at St Kilda, were brought together, with warehousing facilities, in a new headquarters at Bundoora, on the outskirts of Melbourne.

Max Rodd retired as managing director in 1977, and as chairman of the Mytton Rodd organisation in 1983. Recently Myttons Ltd have disposed of the jewellery manufacturing operations to Rover Holdings. Surely an era has ended.

The jewellery manufactured by Rodds — from the original watch alberts and bangles, the presentation medals, the wedding and signet rings, and the cuff links to the later stone-set brooches, pendants and earrings — has mirrored the changing fashions and circumstances of the past 65 years.

Marks found on jewellery and silverware produced by Rodds are listed in the table. From the 1920s to the late 1940s their registered trade mark "Apex" should appear on the above wares. Originally George and Ernest Rodd had decided on the trade mark "Apex" as indicative of their standards for manufacture and presentation. About 1948 the decision was taken to replace the trade mark "Apex" by the name of the company, "Rodd", on both jewellery and silverware.

Also goods have been produced for many of the retail jewellery houses of Australia, past and present. Items manufactured for such firms, including Angus and Cootes, Drummonds, Dunklings, Levinsons, Prouds and Saunders, are likely to bear the appropriate stamp of the retailer.

Items 1 and 2 (see table) are representative of the many wedding and signet rings designed and produced by Rodds. The wedding ring is marked "Apex", "18 ct", and has the pattern number "69". The signet ring, with a plain shield and patterned shoulders, bears the later mark "Rodd", and "9 ct". The cuff links (item 4) are typical of the vast array crafted in Rodd's "Apex" manufactory, in gold and silver, from the 1930s. The particular shields have been die-stamped (others were cast), and the engraved pattern has been hand-finished. The cuff links have mark 4.

Some of the smallwork is shown in plate 1. The plain, shaped cigarette case (item 3) is well crafted, with two adjustable silver bands to hold the cigarettes. It bears mark 3 on the inside edges of the case. The oval napkin ring (plate 1, left) is simple in design, with the pattern rolled-on; the more elaborate napkin ring (centre) has an applied border, the third ring (right) shows engine-turned decoration. The napkin ring (left) has mark 4, and the other mark 5.



Plate 3: Set of sterling silver tea spoons with white and green enameled finials, Art Deco Style, 1930s.

#### MARKS ON JEWELLERY AND SILVERWARE MANUFACTURED BY G. & E. RODD AND ITS SUCCESSORS

NO.	MARK	ITEM AND DATE OF MANUFACTURE (Approx.)
1	APEX 18CT 69	Wedding ring, patterned 1930
2	9ct Rodd	Signet ring, plain shield and patterned shoulders 1950
3	S. SILVER APEX	Cigarette case, plain, shaped 1925
4	ST. SIL APEX	Cuff links, shield and dumb-bell 1935
5	STERLING SILVER APEX	Standard mark on sterling silver flatware and smallwork 1930s & 1940s
6	APEX EPNS	Chutney and pickle servers, 'Beaumont' pattern 1935
7	GROSVEA PATEX	Souvenir spoon, gilt and enameled 'Sydney Harbour Bridge' mid 1930s
8	STG. SIL RODD	Child's fork 1940, 'Alphabet' pattern
9	APEX EPNS	Child's fork 1940, 'Alphabet' pattern
10	RODD STG 825	Set of coffee spoons, 'Mayfair' pattern 1950
11	RODD E. P. N. S.	Set of tea spoons 1970s
12	RODD EPNS A1	Canteen of cutlery, 'Lady Jane' pattern 1980

In fact, mark 5 is found on the majority of the sterling silver flatware — spoons, forks and accessories — produced in the 1930s and 1940s. In particular, mark 5 has been noted on plain "Old English" patterned flatware forming part of a canteen of cutlery (see plate 2, left) yet again on a set of tea spoons of Art Deco style, with enamelled finials (plate 3). The corresponding mark, 6, has been found on electroplated nickel silver flatware of the same period, for example, on the pickle and chutney servers (item 6).

Silver plated souvenir spoons, with crests enamelled on copper, have mark 7. This mark is the only one that has been sighted with the initials of G. & E. Rodd. A typical trophy spoon, for rifle shooting (mark 5), and a souvenir spoon (item 7) are illustrated in plate 4. Items 8 & 9, a child's spoon and fork, have the same "Alphabet" pattern. The former is marked "Rodd" and "STG SIL", the latter — an earlier item in electroplate — is marked "Apex" and "EPNS A1" (plate 2).

The set of sterling silver coffee spoons (item 10) bear pseudo-hallmarks, including a year letter "e". Comparable marks have been used by other Australian manufacturers in the 1950s. Mark 10 has also been noted on the spoons, forks and knife handles of a 44 piece service of this period. By the 1960s the production of sterling silver flatware and cutlery had virtually ceased. Currently the raised marks, 11 and 12, are to be found on such wares manufactured in E.P.N.S. A fork, knife and spoon from a modern service are illustrated in plate 5.

The firm founded by G. & E. Rodd has been one of the few that has produced sterling silver flatware and cutlery, in any quantity, in Australia.\* Both Myttons and Rodds have been major manufactur-

ers of E.P.N.S. flatware since the 1930s. In the 1980s their successor, Mytton Rodd, has continued to produce a major proportion of the electroplated flatware and cutlery sold in Australia.

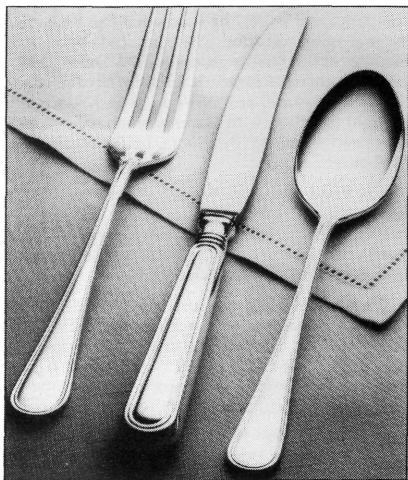


Plate 5: Fork, knife and spoon in E.P.N.S. from modern canteen of cutlery, by Mytton Rodd, "Lady Jane" pattern, (Photograph: Mytton Rodd).

### Acknowledgments

Mr Max Rodd is thanked for his considerable help and co-operation. The assistance of Mytton Rodd Ltd, and of the owners of individual items of silverware and jewellery, has been greatly appreciated.

### References and Footnotes

1. *Catalogue of Apex Jewellery*, c.1935, G. & E. Rodd Pty Ltd, St. Kilda, Victoria.
2. The firm of Willis and Sons Pty Ltd has continued to trade as wholesale jewellers' and manufacturers' agents.
3. *Catalogue of Apex Medals*, c.1928, G. & E. Rodd Pty Ltd, St. Kilda, Victoria.
4. L.J. Carlisle, *Australian Commemorative Medals and Medalets from 1788*, 1983, p.xvi (Brian Kench, Sydney)
5. *Catalogue: Phoenix Electro-Plated Silverware*, 1928, The Phoenix Manufacturing Co Pty Ltd, Richmond, Victoria.
6. The manufacture of plain wedding rings was still permitted during the war years, but only in 9ct quality.
7. *Catalogue: Rodd Jewellery*, c.1950, Rodd (Australia) Ltd, St. Kilda, Victoria.
8. *The Manufacture of Table Silverware*, c.1955, Rodd (Australia) Ltd, St. Kilda, Victoria.
9. Individually crafted items, and of course, a vast array of commemorative and souvenir spoons have been mass produced by various Australian firms.



Plate 4: "Sydney Harbour Bridge" souvenir spoon, and trophy spoon for rifle shooting, c. 1935.

# Charles Jones, convict silversmith of Van Diemen's Land

B.Y. O'Driscoll

*In September 1985 the Allport Library and Museum of Fine Arts, Hobart was lent a gold snuff box which was put on display immediately, but because of my holidays at that time no attempt was made to describe or date the piece for two months. It was then found difficult to decipher the smallish marks with the naked eye and, the museum having no microscope, a camera lens was used to magnify them. They – a lion passant guardant, rather like a dachshund, stamped twice, a blurred head and the initials CJ, one each – were still not easy to read, but I recalled the first and last were like those on the Wheatley goblet which I had seen at the auction rooms of Phillips, Blenstock House, London, three years before. I also remembered that the Observer, 23 September 1845 reported Charles Jones had moved into premises opposite John Eddington's in Elizabeth Street, Hobart Town. However, the owner (it has an impeccable provenance) insisted that when it had been valued, a local jeweller stated that the hall marks were Continental. Mr Paul Thomson, another Hobart jeweller, pronounced that the marks were not European but agreed they could be Colonial. Some attempt was made to establish this but without immediate success. Then late in January 1986 Mr B.Y. O'Driscoll came to look at the snuff box. I discussed my thoughts as to its origins. Mr O'Driscoll looked at the marks and confirmed my theory and that afternoon produced evidence which clinched the matter. I then discovered he had completed three years of work on the maker, Charles Jones, hence the following article.*

G.T. Stilwell

*Allport Library & Museum of Fine Arts  
State Library of Tasmania*

The work of Charles Jones re-emerged when the State Library of Tasmania was approached by Phillips the auction house in London, seeking information about a silver cup for sale in 1982. The inscription on the cup reads – "Presented to Mr W. Allison for his charity and kindness to the late Mr Wheatley by Several Mercantile Assistants – Hobart Town – 1850." Mr G.T. Stilwell, Allport Librarian, after some research found that the cup marked CJ had been made by Charles Jones, a silversmith, who had flourished in Hobart Town in the middle of the last century. Also, he found several other pieces described in the press.

Subsequently, between 1983 and 1985 two silver snuff boxes made by Jones came onto the market. The first was inscribed, "Presented to Mr Robert Williamson as a token of respect, by the inhabitants of Kingston V.D. Land, 1850." The second, was presented to John Mezger by William Gore Elliston in 1848. More recently Mr Stilwell discovered a gold snuff box made by Charles Jones c1850 (cover).

When the convict transport *Georgiana* dropped anchor in the Derwent on 1 February 1833 she had

on board some 184 male convicts. The convict guard was under the command of Captain Charles O'Hara Booth, later to be Commandant of Port Arthur.<sup>1</sup> Included in the complement of convicts was Charles Jones aged 21 years, jeweller from Birmingham. Jones had been convicted at the Worcester Quarter Sessions on 2 July 1832, and sentenced to seven years transportation to Van Diemen's Land.<sup>2</sup>

On arrival, Jones was assigned to the Public Works as a messenger.<sup>3</sup> He did not stay long. We next find him on a complaint charge to the Police Magistrate from David Barclay, watchmaker of Hobart Town on 25 February 1833 for "Absenting himself from his Master's house, after the family had gone to bed, and returning home drunk. – penalty: cells 6 nights, doing his work by day and on 6 April 1833 Out after hours, and galloping a horse about the street. – reprimanded." Jones suffered considerable deprivation during his stay with Barclay, including the indignity of the stocks, bread and water, fifty lashes, and twelve months labour in chains.<sup>4</sup> The above demonstrates the harshness of contemporary life in a penal colony. Barclay was probably no better or no worse than other employers of his time; assigned servants were notorious for being lazy and irresponsible.

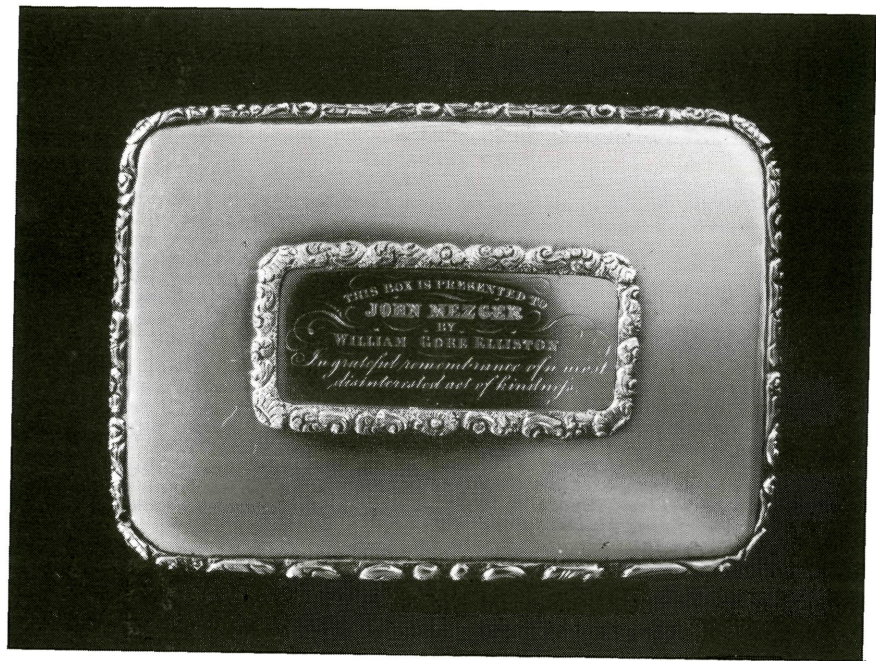
Jones' period of service with Barclay was contemporaneous with that of Joseph Forrester and William Cole. Forrester, a silversmith, had been transported for life in 1829. Cole, a watchmaker, sent out for fourteen years in 1833, was known to be in Barclay's employ in January 1834.

No Barclay silver is known to exist before 1834 and none after 1841. The period 1834-1841 coincides approximately with the end of the assignment system, and may indicate that Barclay depended on skilled convict workmen to produce silver articles with his pseudo English marks. The theory is further supported when snuff boxes manufactured by Jones are compared with those "made" by Barclay.

Charles Jones was granted a Certificate of Freedom on 2 July 1839.<sup>5</sup> The next we hear of Jones, is an advertisement in the *Trumpeter* in December 1839, when he had commenced business at 16 Elizabeth Street Hobart Town: "Jewellery and Plate made and repaired... [and] has on hand, Diamond and Pearl Rings of his own manufacture... As a specimen of his work in Silver, he begs to refer them to the Silver Badge given by Mr Hefford at the last Regatta."

From the time of Jones' release, his life was enlivened by outside activities. As early as July 1840





Charles Jones **Table snuff box** 1848 sterling silver 141.1 g 8.6 x 6 x 2 cm. Inscribed on lid 'This box is presented to/ John Mezger/ by William Gore Elliston/ In grateful remembrance of a most/ disinterested act of kindness' private collection.

we find a Benefit being given for Mr C. Jones at the Royal Victoria Theatre, Campbell Street, Hobart Town: "A Grand Historical Drama entitled Charles XII".<sup>7</sup>

In October 1840 Jones and Cole, his former workmate, formed a partnership which continued until July 1841.<sup>8</sup>

On the 9 August 1841 Charles Edward Jones, stated to be twenty-two, married Mary [Christiana] Thompson, aged eighteen, daughter of Mrs Martha Thompson, a well-known actress of the day. Mrs Thompson and William Cole were witnesses at the wedding, which took place at St George's Church, Battery Point,<sup>9</sup> Hobart Town. Shortly after, Jones and his wife left for Sydney. Before their departure, another Benefit was given for Charles Jones at the Royal Victoria; this time the play was *Timour the Tartar*.<sup>10</sup>

Between July 1839 and August 1841 little is known of his work in silver. We know he produced badges for Jeremiah Hefford, licensee of the Waterman's Arms, Hobart Town, for the 1839 and 1840 regattas. About this time, cups and medals were awarded at various Agriculture Associations in the Colony, but these cannot be directly attributed to him.

A "Mr Jones" is mentioned at the Royal Victoria in April 1843,<sup>11</sup> and he manufactured a badge for the Regatta of that year.<sup>12</sup> Later in 1843 he is again included in the Royal Victoria Company.<sup>13</sup>

In a speech at the Horticultural Society annual meeting in December 1848, Jones thanked the Society for its patronage and said, when they had first awarded medals, he had been employed as its craftsman, and now after an absence of nearly five years he had been re-engaged, and for this, he was grateful. At the same meeting, a richly chased silver vase, the gift of Charles Jones, was presented to Joseph Allport.<sup>14</sup>

During the five years absence referred to, he, his wife, and his mother-in-law had lived in Sydney. The *Sydney Gazette* of 1842 advertised a Benefit for Mr and Mrs C. Jones, and in the *Australian Daily Journal* of 1844 he is advertised as playing the Warder in *Ivanhoe* at the Royal Victoria. Jones probably belonged to a touring company that visited the major towns in the Australian colonies. Brabazon's *N.S.W. General Directory* for 1843 lists Charles Jones, Jeweller, Hunter Street, and Charles Jones of the theatre, Exeter Place; perhaps this was a separate shop and residence.

By the end of 1844 he was back in Hobart Town, and Jones became increasingly involved with the





Charles Jones *Table snuff box* 1850 sterling silver 248.3 g 10.3 x 6.3 x 2.8 cm. Inscribed on lid 'Presented to/ Mr Robert Williamson/ As a token of respect by the Inhabitants/ of Kingston, V.D. Land./ 1850' private collection.

Oddfellows, one of several Masonic organisations active in Hobart Town. He and his wife were repeatedly reported as participants in productions at the Royal Victoria Theatre.

According to the press as the "best artist in this line in the Colonies",<sup>15</sup> he declared himself as medallist to Sir W.T. Denison and the only manufacturing silversmith and jeweller in the colony.<sup>16</sup> Newspaper reports of presentation pieces made by him, appear from time to time, and badges, snuff boxes, medals, and other forms of silver plate are mentioned, and in several rare instances, gold.

In July 1854 the Independent Order of Oddfellows presented Charles Jones with an elegant service of silver, valued at fifty pounds, for help in organizing a performance for the Widows and Orphans Fund. Jones in thanking them said his wife hoped the gift would remain in the family.<sup>17</sup> From early 1853 to 1856, Charles Jones was Provincial Grand Master of the Order of Oddfellows and in this capacity in December 1854 he admitted Sir William Denison<sup>18</sup> to the Order, shortly before Denison left the Colony to take up the appointment of Governor-General in Sydney. This was the height of his influence in the movement. From the time of his release in 1839 to his leaving for Sydney in 1858, he kept a close association with the Lodge.

In the theatrical field husband and wife continued to attract attention; Jones played the character of Quasimodo in Victor Hugo's romance,<sup>19</sup> and the role of the Ghost in *Hamlet*. Mrs Jones remained in the theatre, whilst he moved to the circus. In November 1848 the Royal Amphitheatre advertised "An act of horsemanship, entitled the Fox Hunter, by Mr Jones, in which he will leap four, five-barred gates."<sup>20</sup> Other equestrian performances followed. (Barclay had once reported Charles Jones for galloping a horse in the street!)

Jones, along with other traders in Liverpool Street, was burnt out in 1854<sup>21</sup> and had to occupy temporary premises. Later in the year he was licensee at the Garrick Head Hotel in Liverpool Street,<sup>22</sup> at the same time making silver pieces and taking an important part in Oddfellow and theatrical activities.

His interest in the theatre continued, but from acting he changed to administrator. First evidence of this was reported in 1850: Mr Jones – Director of the Amateur Dramatic Club.<sup>23</sup> Mrs Jones continued to be successful as an actress, receiving favourable comment by the press; her husband was praised for his managerial skills.

He produced a considerable body of work of high quality in the years 1839 to 1858, and that his silver

was of very high quality is attested by the press comment of the time. The descriptions of some of the pieces demonstrate the great skill he had in design, embossing, chasing, and engraving. Jones stamped his silver pieces with CJ and a variation of pseudo English hallmarks, including the Birmingham anchor. Sometimes a mark is duplicated.

His work was described in the various newspapers of the day. For instance, in the *Observer* 2 January 1846 p2:

"On last Tuesday night a rich and massive silver medal manufactured by Brother Charles Jones was presented to Mr George Morton PNG by the WG in open Lodge. The Medallion is highly worked and cost ten pounds. The device is 'The eye of providence directed to the insignia of the Order, the heart and hand in gold relief', which was surrounded by a wreath of dead silver leaves. The inscription is - 'Presented by The Tasmanian Primitive Lodge of the Independent Order of Oddfellows to Mr George Morton PNG by the Brethren of the Lodge, as a token of their esteem for his exemplary zeal in behalf of the Order.'"

A cup presented by Sir Eardley Wilmot, Lieutenant Governor, for the New Norfolk Regatta of 1846, and made by Jones was described by the *Observer*:

"The pedestal of the cup is composed of a group of marine shells, in dead chased silver, the neck formed by three dolphins whose united tails receive the body of the cup. The body is bright silver, highly burnished, surrounded by a wreath of dead silver vine leaves. A wreath in the front for the inscription completes the cup. His Excellency expressed himself highly pleased with the piece which reflected credit on the colonial manufacturer."<sup>24</sup>

The *Britannia* on 24 August 1848, reports that a "very splendid silver snuff box", engraved upon the lid "From William Gore Elliston to John Mezger, in grateful remembrance of a most disinterested act of kindness." The *Britannia* goes on in the same report to say:

"On examining the testimonial we find it to be one which, as to the style of its manufacture, and the taste of its design is perfect. No expense or labour appears to have been spared. We are told it is nearly, if not the very first specimen of silver-gilt lining in the colony. The box, which was manufactured by Mr Jones, the working silversmith and medallist of Liverpool-street, does great credit to his ability.

The lid is surrounded by a wreath of vine leaves, with bunches of grapes, in appropriate places. This is *good*, because the receiver, being the native of a country celebrated for the richness of its wine produce, and at present a dealer in such articles, the emblems of his country, and trade, are well imagined, and most appropriate."<sup>25</sup>

The Champion Cup of 1850, named after William Champion the owner of the Jolly Hatters' Brewery,

presented at the New Norfolk races in that year, is described by the *Hobart Town Courier*:

"The base is worked round with richly chased scroll and the body of the cup springs from several leaves of vine. On the body of the cup there are a couple of racing horses, duly mounted, and at full speed. The handles are finely worked, and the top is surmounted by a kangaroo resting on his haunches, on a field of herbage."<sup>26</sup>

More than forty silver objects can be traced directly to Charles Jones' manufacture. Alas, few appear to be known today. It is probable that examples of his work exist in private collections and institutions, mistakenly attributed to English or continental manufacture.

By the end of 1854 there was a general depression over the colony, and a lessened demand for silver. The end of transportation and the depletion of the population caused by gold rushes to Victoria and California also took its toll.

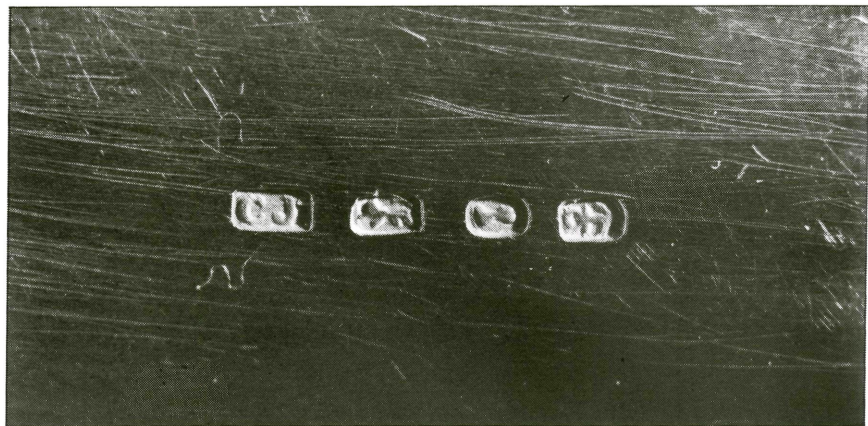
At the end of 1854 Jones was licensee of the Garrick Head Hotel in Liverpool Street, Hobart Town, which he must have taken as a stop-gap after being burnt out. Although pieces of plate almost certainly made by Jones appear from time to time, it is not until April 1856 that he advertised that he had recommenced business as a silversmith and jeweller at 36 Liverpool Street, Hobart Town, premises lately occupied by Robin Vaughan Hood. Here his manufacture of race and presentation cups continued.<sup>27</sup>

In July 1856 the *Hobart Town Courier* praised the Panopticon opened by Mr and Mrs Charles Jones in Liverpool Street,<sup>28</sup> Hobart Town, and in August the same year he was operating Jones' Bazaar, and holding an Art Union with 'One Hundred Valuable Prizes'.<sup>29</sup> In April 1857 a large advertisement announced that he was going out of business, and the disposal of all his stock in a two day auction sale.<sup>30</sup>

Jones and his family, consisting of his wife and five children, remained in Hobart Town for another fifteen months, before sailing for Sydney in 1858. Before leaving, he was presented with a testimonial by the Independent Order of Oddfellows recording "their sense of his invaluable services towards the promotion and prosperity of the Society in his capacity of Grand Master of the Order over a continuous period of three years."<sup>31</sup>

Bell's *Life in Sydney* in July 1858 carried an advertisement for the Prince of Wales Theatre listing Mr C. Jones as Treasurer. A check has shown no mention of a Jones prior to this date.<sup>32</sup>

Jones commenced a career of administrative work in the theatre in Sydney. In turn the Prince of Wales, The Royal Lyceum and the Royal Victoria came under his influence. He was given several Benefits and described as being "universally known and a deserving favourite". Mrs Jones became prominent as an actress and received much



Charles Jones' pseudo-English marks on inside of base of silver snuff box presented to Mr Robert Williamson.

acclaim from the press. Together they were popular and well known in Sydney theatrical circles. Apart from his work as a theatre treasurer he operated independently as a theatrical agent.

In 1863-64 the family was living at 29 Francis Street, Sydney where a sixth child was born in 1863.<sup>33</sup> It is not known whether Jones ever turned his hand to silver during these Sydney years.

After losing a considerable sum of money and a disagreement with the lessee of the Royal Victoria theatre, Jones fell into a depression. After returning home on the evening of 14 June 1864 he committed suicide, by stabbing himself. At the inquest a verdict of suicide whilst in a fit of temporary insanity,<sup>34</sup> was returned.

Press notices of his death described him as "a well known and respected theatrical agent and treasurer of the Victoria Theatre", but on his death certificate, he is recorded as a silversmith and jeweller, married in Tasmania, resident 6 years in New South Wales.

Reporting the death, one newspaper wrote "This sad event has naturally cast a gloom over the whole theatrical community. The funeral of the lamented deceased took place yesterday, his remains being followed to the grave-side by a large cortege of his professional and private friends, upwards of forty carriages forming the melancholy procession.<sup>35</sup> He is buried in an unmarked grave in Camperdown cemetery.

#### Notes

- 1 Archives Office of Tasmania, State Library of Tasmania, Hobart CSO 1/639/14382
- 2 Archives Office of Tasmania, State Library of Tasmania, Hobart Con. 23/2
- 3 Archives Office of Tasmania, State Library of Tasmania, Hobart CSO 1/639/14382
- 4 Archives Office of Tasmania, State Library of Tasmania, Hobart Con. 31/24

- 5 Tasmanian Government Gazette notice No. 150, 28 June 1839 p695
- 6 *Trumpeter*, Hobart 27 December 1839
- 7 *Trumpeter*, Hobart 21 July 1840
- 8 *Hobart Town Courier* 3 October 1840 / 23 July 1841
- 9 Archives Office of Tasmania, Marriages in the District of Hobart 1841 (869)
- 10 *Hobart Town Courier* 2 July 1841
- 11 *Hobart Town Courier* 14 April 1843
- 12 *Hobart Town Courier* 20 October 1843
- 13 *Hobart Town Courier* 27 October 1843
- 14 *Hobart Town Courier* 16 December 1848
- 15 *Colonial Times*, Hobart 10 February 1846
- 16 *Hobart Town Courier* 21 March 1849
- 17 *Hobart Town Courier* 21 July 1854
- 18 *Hobart Town Courier* 22 December 1854
- 19 *Colonial Times*, Hobart 24 April 1846
- 20 *Hobart Town Courier* 4 November 1848
- 21 *Hobart Town Courier* 8 February 1854
- 22 *Hobart Town Courier* 19 August 1854
- 23 *Hobart Town Courier* 25 May 1850
- 24 *Observer*, Hobart 6 February 1846
- 25 *Hobart Town Courier* 26 August 1848 quoting the *Britannia*
- 26 *Hobart Town Courier* 27 March 1850
- 27 *Hobart Town Courier* 30 April 1856
- 28 *Hobart Town Courier* 15 July 1856
- 29 *Hobart Town Courier* 16 August 1856
- 30 *Hobart Town Courier* 6 April 1857
- 31 *The Mercury*, Hobart 17 July 1858
- 32 *Bell's Life in Sydney* 24/31 July 1858
- 33 The Council of the City of Sydney, Archives and NSW Registry of Births, Deaths and Marriages 1863
- 34 *Sydney Mail* 18 June 1864
- 35 *Bell's Life in Sydney* 18 June 1864.

This article first appeared in the *Art Bulletin of Tasmania* 1986. We are grateful to the author, Bryan O'Driscoll, the Editor, Henrik Kolenberg, and the Allport Librarian, Geoffrey Stilwell, for their permission to print it. The photographs were kindly supplied by the Tasmanian Museum and Art Gallery, Hobart.





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## Annual Dinner

The Australia Day Dinner was held by the Australiana Society at the Sheraton Wentworth Hotel, Sydney. The evening was a great success with over 80 members and friends in attendance including members from South Australia and Queensland. The special speaker on the occasion was Ian Pratley, a well known member of the Society who is an antique dealer and collector from Bathurst. He spoke on early Australian furniture with great feeling and knowledge. He illustrated his talk with a number of slides of pieces of furniture that have been rarely seen by the public including several by Andrew Lenehan and less well known cabinetmakers such as John Earl and William Fowler. (The lecture has been taped and together with slides will be available for interstate viewing by members of the Society. Inquiries to the Secretary.)

The evening concluded with a 'Dutch auction' for a special cedar wine table on a turned column and tripod feet with a radiating veneered top. This was made by Ian Pratley and Denis Jahnsen and was donated to the Society which is now richer by \$440 on account of Ian's generosity.

The usual raffle which is a feature of the dinner was also a great success. The Society is grateful to the following members for donating the prizes: Ian Pratley for a number of collections of specimen samples of Australian timbers; Josef Lebovic for two Australian ink sketches; Robert Hutchinson for a glass goblet engraved by John Cornish; Mike Darlow for his turned wooden watchstand; Elizabeth Antiques for a W.A. silver spoon; Graham Cocks for a book on Australian antiques and Ian Rumsey for a case of Fosters commemorative beer.

The future official celebration of Australia Day will take place on the day upon which it falls, rather than, as in the past when the holiday was held on a Monday whether it was the actual date of the event or not. Fortunately this year we got it right.

*Kevin Fahy*

## Society Auction

The Society holds its annual auction in August. In the May issue of *Australiana*, we want to publicise some of the items which will be offered.

If you have some good items to go into the auction, let the Secretary know about them by 1 April so we can give the auction some publicity. Send a good photograph if you have one, together with a description of the goods.



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# Australiana News

## Greeting Cards of 1986

Just as we thought that commercial greeting cards had reached their nadir, along came some to cheer us up. The State Library of NSW was selling excellent sets of greeting cards with appropriate Australian subjects, and the Australian National Maritime Museum has a bright card based on its striking poster design by Miriam Kee Yin.

But the best card of 1986 was from some Tasmanian members, with a signed print of an East Coast Landscape by Janice Hunter.

## Music in the Gardens

The Vaucluse House Christmas carols in December are always successful. More musical events are being introduced in 1987 by the Historic Houses Trust of NSW, with Jazz in the Garden at Vaucluse in January and Opera in the Garden at Elizabeth Farm in March.

Well known pieces from opera and operetta will be presented by the Metro Music Theatre from 7pm on Saturday 14 March. Bring along your own picnic and sit on the lawn watching opera against the backdrop of Australia's oldest house. The gates open at 6pm and tickets (\$8/\$3) are available from Elizabeth Farm House, 70 Alice Street, Parramatta 2141 (02 / 635 9488).

## Finding Needles in Haystacks

Committee member Mike Darlow reports that the clipper *Cutty Sark* was refitted in Sydney and some of the teak taken from the ship was made into a suite of garden furniture for the ship's Sydney agent. About five years ago, the furniture was broken up. Somewhere in Mike's 25 tons of wood there are two pieces given to him by the agent's grandson. Someone, one day, will get an example of Mike's wood turning made with *Cutty Sark* teak.

## On the Horizon

The National Museum of Australia, established in Canberra in 1977, has opened its first exhibition in 1986 at a Visitor Centre at Yarramundi Reach on the shores of Lake Burley Griffin.

The display includes Phar Lap's heart - (no longer contrasted with that of a Police horse so its huge size is not so easy to appreciate); a dug-out canoe made by a N.T. woman, Ninganga, in 1984; an Austral wringer and washing machine; hand-made pegs from New Norfolk, Tasmania; and a 1970s pinball machine from Adelaide. The exhibition aims to show the planning of the museum, the scope of its collection, and the way objects reflect the lives and society of Australians - Aboriginal and other, ordinary people and famous people.

## The British celebrate our Birthday

The British Government has promised a donation of one million pounds towards our Bicentennial. The major gift will be a schooner, to be used for sail training and as a lasting reminder of the strong maritime links between Britain and Australia.

Portsmouth will be commemorating the sailing of the First Fleet on 13 May 1787 when eleven square-rigged ships assembled, 200 years later, to reenact the voyage to Botany Bay.

Special exhibitions are being mounted all over Britain. The Ulster Museum at Belfast will show "the Aborigines at the time of European Contact". The National Library of Scotland will commemorate 200 years of links between Australia and Scotland. The Merseyside Maritime Museum in Liverpool will have a special exhibition on the passage to Australia, and several venues will show "Australia 1770-1830: Discovery of a Continent" which then will be shown in Australian museums. Lots more displays and special events are being planned in Britain. You can find out about them in the *Britain-Australia Bicentennial Committee Newsletter*, available from your state ABA committee.

## Survey of Members' collecting interests

A recent survey conducted by the Secretary to discover members' collecting interests produced a staggering 345 replies. The breakdown of interests was as follows:

Furniture	28%
Ceramics	19%
General	16%
Silver	11%
Paintings & Prints	9%
Jewellery & Medals	7%
Glass	6%
Books	5%
Total	101%

Naturally we would like our journal to reflect members' interests as closely as possible, and we are always seeking articles on furniture and ceramics in particular since nearly half the members are mainly interested in these subjects. But the silver collectors keep on writing! So furniture and ceramics collectors, start putting pen to paper.

## Seidler House recognised as Museum

Architect Harry Seidler has given his parents' house to the Historic Houses Trust of NSW as a museum. The gift was announced by the Minister for Environment and Planning, Bob Carr, opening an exhibition of Max Dupain photographs of Seidler's buildings at the Art Gallery of NSW.

Known as the Rose Seidler house, it was the first house built by Seidler after arriving in Australia in 1948. It is a box-like structure with flat roof, glass

walls and flat concrete floor supported on steel columns, on a leafy, steeply sloping site in Clissold Street, Turramurra.

Seidler's approach to architecture is well-known for its conscious rejection of environmental issues. It is reminiscent of the approach by most art galleries up till recently, to isolate works of art in bland surroundings so that they can be appreciated for themselves.

The house comes with its original furniture, which with the help of photographs and the architect could be replaced into its original configuration.

The Seidler house will provide an interesting paradox for the Historic Houses Trust. The usual policy of the house curators has been to make the houses look lived in by adding flowers and other fresh and personal touches. Seidler's architecture however is so stark, impersonal and lacking in human warmth that the house will forever look like one of those cold, hard museums fashionable from the 1950s to 1980s. The visitor will find it hard to see where the museum stops and the house begins.

### Memorabilia of Governor Bourke

A significant sale of Australian interest was held in Ireland during the first week of April 1986 when the contents of 'Thornfields', Lisnagry, Co. Limerick, the home of Sir Richard Bourke (1777-1855) and his descendants were offered at auction by George Mealy and Sons, Castlecomer, Co. Kilkenny. Bourke was Governor of New South Wales between 1831 and 1837. He arrived at Sydney accompanied by his wife and three of their children. His wife died at Parramatta in 1832. His daughter remained in Australia having married Edward Deas Thomson who was to become Colonial Secretary and member of the Legislative Council.

The sale catalogue listed over 500 lots. Earlier family division, a sale at Christie's in London during 1965 at which four watercolour landscapes in NSW by Conrad Martens including one of the Lansdowne Bridge, near Liverpool, which had been opened by Governor Bourke in 1836 fetched £1160 and the recent acquisition by the Mitchell Library of five miniature ivory portraits of Bourke, his parents, wife and sister circa 1800 by the distinguished English miniaturist Will Wood (1768-1809) had depleted the house of a number of items that could be directly associated with Governor Bourke.

Nevertheless the Australiana Fund was able to purchase a pair of Sheffield plate candelabra and a pair of Sheffield plate wine coolers by Matthew Boulton together with four matched Sheffield plate candlesticks. Dating around 1800 all the items displayed the Bourke family crest - a cheetah and the motto 'A Cruce Salus'. In her biography of Sir Richard Bourke, Dr Hazel King noted that he had brought out to Australia five cases of plate, twenty three cases of wine and three carriages 'all of which were considered necessary to put up a respectable show of vice royalty'. Shortly before Bourke's

departure from Australia the *Sydney Gazette* 21 November 1837 announced the sale by auction of the carriages and an amount of wine. His silver returned to Ireland with him.

The catalogue listed and illustrated only one item of furniture of supposed Australian origin - 19th century Australian carved hardwood Table, the octagonal segmented top inlaid with local and other timbers, over a foliate carved frieze, on quadruple column (sic) support and frieze legs 27ins w.'. Stylistically the date of this piece would preclude it being associated with Bourke's term of office in Australia. A number of books in the sale were inscribed by Governor Bourke or included his bookplate but none of the titles were of any direct Australian interest. Several family portraits illustrated in the catalogue were of Governor Bourke's forebears and relatives by marriage. One initialled and dated miniature was described as 'miniature Portrait of Governor Richard Bourke as a Young Man'. The artists for the portraits included Andrew Morton, Martin Archer Shee, Elish La Monte and '19th Century Irish School'. A portrait of Richard Bourke by Martin Archer Shee is in the Mitchell Library collection and is at present displayed at Old Government House, Parramatta which was Bourke's preferred residence while in Australia. The sale was held on behalf of Gerard P. Bourke, Governor Bourke's great-great grandson.

*Kevin Fahy*

### Linton at Last

Anne Gray's book on the Western Australian craftsman James W.R. Linton was published late last year by the Fremantle Arts Press. An article in "Craft Australia", Winter 1985 gives a preview of some of the high quality of Linton's work in silver, wood and leather, as well as some of the works by his son Jamie A.B. Linton, grandson John, and Jamie's son-in-law George Lucas.

Like the Harvey book from the Queensland Art Gallery, this will give long overdue recognition to a crafts dynasty poorly appreciated in the south-eastern states.

### Edgar portrait pops up in London

A small watercolour, ¾ length, 'Portrait of a Gentleman on Board Ship' inscribed and dated 1842 by Edmund Edgar was sold at Sotheby's, London during October 1986 for £4800.

Edgar was an artist and engraver who was transported to NSW in 1826 where he was assigned to Augustus Earle. He may have been the 'Mr Edgar' who taught painting to Samuel Elyard in the later 1820s. Little is known of his colonial career although he is listed as an artist in a Sydney Directory for 1847.

Despite several attributions only one other inscribed and dated example of his work is known. This is now in the Mitchell Library, Sydney.

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# The Arts and Crafts Movement in Australia – a Report

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Glenn R. Cooke

The Art Association of Australia conference was held at Melbourne University 16-19 May last year. Sunday was devoted to two "maverick" sessions on Western Australian art and the Arts and Crafts Movement in Australia. It represents an attempt to break away from the Melbourne/Sydney cultural axis and indicates a widening interest in social and art history. Other state centres are now making an effort to document their own art history and craft history. The broadening base of the Art Association which now includes museum curators and lecturers at T.A.F.E. colleges helps to explain the expanding scope of the sessions.

The session on the Arts and Crafts Movement on Sunday afternoon, the first in Australia, was the most popular session in the conference (after the art criticism sessions) which is even more surprising when it is remembered the architectural historians had a field trip to Bendigo.

Caroline Miley provided a broad overview of the movement, Glenn Cooke focussed on the development of the movement in Brisbane while Judith O'Callaghan and John Maidment concentrated on individual artists. The common problems these researchers experienced were the unbelievable lack of documentary sources, the problems of establishing the authorship of specific works (unless they come from family members) and the negative attitudes of the art establishment at the time.

One of the major reasons why contemporary craft has not received its merited recognition – part of the art/craft debate – is that there is no perceived history of craft in Australia. Contemporary studio craft in the 1950s grew out of the trailing ends of the Arts and Crafts Movement and while there is a great concern and awareness for documentation now, the history of the crafts in the first half of this century is largely unknown. Pottery is the first craft in this period which has received a major study but a study of the Arts and Crafts Movement places pottery in its proper context as part of craft milieu in Australia.

**Caroline Miley**, Victoria College, Prahran Campus: "Some problems in resources and documentation of the Arts and Crafts Movement in Australia".

The existence of the Arts and Crafts Movement in Australia has largely been overlooked, despite the fact that it was widespread and popular in the early years of this century and had a profound influence on the development of studio craft in this country. This situation reflects the general lack of decorative arts history and methodology in Australia, which continues today despite increase in research into

specifically Australian art historical concerns. Long standing attitudinal problems, such as prejudice against applied art, also hampered an understanding of the nature of the Movement in Australia, together with confusion of "Australianness" with "Australiana" in the use of local motifs, and the common mis-identification of Arts and Crafts artefacts as Art Nouveau. This paper briefly outlined the origins of the Arts and Crafts Movement in Australia. It also attempted to present some of the problems encountered in constructing decorative arts history in relation to the movement, and factors involved in establishing a workable critical approach.

**Glenn Cooke**, Queensland Art Gallery: "The milieu of the Arts and Crafts in Brisbane 1890-1915".

This paper surveyed the activities of the Arts and Crafts Movement in Brisbane up to the time of the formation of the Arts and Crafts Society of Brisbane in 1912. The period coincided with R. Godfrey River's sojourn in Brisbane as art teacher at the School of Arts.

Rivers was intimately involved with all aspects of artistic life in this State: President of the Queensland Art Society 1892-1901, 1904-1908 and 1914 and on the exhibition committee in the intervening years and prior to his departure. He was a prime mover for the establishment of the Queensland Art Gallery and Honorary Curator from the time of the Gallery's opening in 1895 until 1914. Rivers was a practitioner of the fine arts but the sentiments of such a major figure towards art and crafts would have a strong influence on its development and it appears to have been a sympathetic interest. The involvement of other art identities such as Robin Dods, Martin Moroney and L.J. Harvey was also considered.

**Judith O'Callaghan**, National Gallery of Victoria: "Unsung Heroes: Rediscovering Two Australian Silversmiths, Caroline Francis and William Mark".

This paper examined the process of piecing together the biographies of two Australian craftworkers who established substantial reputations abroad for their fine silver and enamelwork. Both returned to Australia and although they achieved some recognition locally during their lifetimes, their names have subsequently sunk into undeserved obscurity.

The paper presented unpublished material which documents the lives and works of these two artists. Findings hint at the substantial involvement of Australian craftworkers in the Arts and Crafts

Movement overseas and highlight the need for further basic research on individual craftworkers before a broader assessment of the movement in Australia can be made.

**John Maidment:** "Alexander North (1858-1945): The Architect as Patron of Arts and Crafts Artists".

Alexander North was one of the leading Australian architects working in the Arts and Crafts idiom. Born and educated in England, he emigrated to Tasmania in 1883 where he became inspired by the native flora and fauna, details of

which frequently appeared in his work. He developed his own style of indigenous Gothic, with an associated vocabulary of motifs, and built in brick, stone, timber and reinforced concrete. North gathered together many leading local craftsmen to furnish and embellish his buildings, including carvers, metal workers, stained glass artists and ceramists. Such buildings as Holy Trinity and St John's Church, Launceston, and Trinity College Chapel, University of Melbourne exemplify North's skill in drawing together Australian craftsmen to produce buildings of striking individuality and effect.

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## Access to Australian Photographs

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The Australian Photograph Access Network (APAN) will hold its first national seminar on Monday, 23rd February 1987 at the Australian Museum, College Street, Sydney. APAN was formed in May 1985 by the curators of the photograph collections of NSW Government institutions in Sydney.

In 1986 this group was joined by the newly created Australian National Maritime Museum, which is based in Sydney.

The aim of APAN is to bring together photograph curators to discuss the problems of public accessibility to collections and the sharing of information between institutions.

This seminar intends to highlight two such solutions. Associate Professor Joan Kerr of the Department of Fine Arts at the University of Sydney, the keynote speaker, will talk about the expectations of researchers and students of history and photography.

These groups are the heaviest users of collections and their needs are often overlooked.

Professor Kerr's talk will be followed by Mr Ian Tudor of the Museum of Applied Arts and Sciences, who will discuss the use of video-disc technology, seen by many as a medium-long term means of achieving fast and easy access to photograph collections.

The NSW Government Printer has already commenced a video-disc programme for its valuable historic collection. An outline of this project will be given by its manager, Mr Granville May.

The second solution to the problem of public accessibility investigated by APAN is the standardisation of terminology and the structuring of information. The 23 APAN Data Elements developed to facilitate the transfer of information about

individual photographs will be explained by Dr Peter Stanbury of The Macleay Museum.

A part of the seminar will be given over to group discussions on how participants have coped with public access in the past and how future co-operation can be achieved. This section of the seminar will be chaired by Ms Margaret Calder of the State Library of NSW.

Convenor of the seminar, Mr John Fields of the Australian Museum said recently that the response already has been fantastic. Selected institutions around Australia had already been given the opportunity to study and test the APAN data elements and they have made valued suggestions and encouraging comments.

John said that the general feeling towards the use of new technology and standardised data for ease of access and exchange of information has been very positive across Australia.

At the seminar there will be demonstrations of a video-disc machine by Ian Tudor, a demonstration of how the NSW Government Printer video-disc programme will be of benefit to bona fide researchers and the new Historia programme, developed by The Macleay Museum for the management of photograph collections in small museums, galleries and archives.

The seminar is being supported by AWA (Computers Division), who have recently developed a new computer programme in conjunction with the Australian National Gallery.

The registration fee is \$25.00 which includes lunch, morning and afternoon teas and all associated literature and proceedings.

For further information contact: Mr John Fields, Photographic Unit, Australian Museum, 6-8 College Street, Sydney NSW 2000 (02) 339 8333.



# Greeks in Australia

*This report on a lecture by Hugh Gilchrist at the University of Sydney last year is a precursor to his forthcoming book on the subject.*

Of all Westerners, the first that we can be certain to know of, or postulate the existence of, Australia was a Greek. Ptolemy of Alexandria, living in Egypt in the second century A.D., included in his map of the world a great southern continent called 'Terra Australis'. Whether he was relying on sailors' reports, or whether it was just a guess, may never be determined now.

The first Dutch, the first Spanish, the first Portuguese, and the first British to visit Australia were sailors. So were the first securely documented Greek settlers – a group of seven pirates from the island of Hydra, captured by the British, sentenced by Admiral Codrington (the victor over the Turks at Navarino) and transported to New South Wales.

They arrived in August 1829. One spent four weeks on the treadmill at the Hyde Park Barracks in 1831. Five left in 1837, and two stayed – Antonios Manolis (c.1804-1880) who is buried at Picton and Gikas Voulgaris (1809-1874), an itinerant shepherd who died at Nimmitabel, aged 67. One of the pirates, a man from Ithaka, was entrusted by John Macarthur with tending the vineyard at Camden Park.

Katherine Crummer was the first Greek woman in Australia, arriving with her Irish husband, Major J.H. Crummer, in 1835. When she died in 1907 at the age of 97, she was probably the last person alive who had met Lord Byron.

The first Greek free settler was John Peters, who came out around 1838, operated a coastal vessel in the 1850s, and died at Sydney in 1880.

More Greeks arrived for the gold rushes in the second half of the century. At Tambaroora on the Hill End field, there was even a "Greek Town". But language difficulties, lack of religious or community centres, the anglocentric view of the British, and the backward state of Greece kept immigration low. Gilchrist estimates there were 200 Greeks in Australia in the 1850s, and that by 1900 there were only 1,000 Greeks in Australia.

Of these, the most prominent was certainly Roma Diamantina, Lady Bowen. Sir George married her when he was secretary of the Government of the Ionian Islands, at Corfu; she was the daughter of the President of the Senate of the Ionian Islands, then under British control. Appointed the first Governor of Queensland in 1859, he also served as Governor of New Zealand, and Governor of Victoria 1873-78.

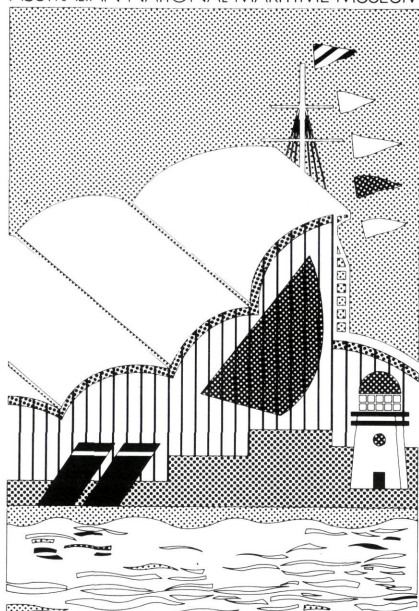
A new wave of immigration came in the 1890s with settlers from the islands of Kythera and

Ithaka. Some of these may have been responsible for the first direct trade from Greece to Australia, currants from Zakynthos. Australia had already, however, been exporting to Greece – eucalyptus trees, hailed in 1861 by Theodore Orphanidis, the Professor of Botany at the University of Athens, for their ability to lower the water table in malarial swamps.

The descendants of these trees line many marshy lagoons in Greece today, as they do in California and Spain. But if you think Australian tourism in Greece is new, this year is the centenary of the publication of the travels of James Hingston, who wrote 41 columns in Melbourne's *The Age* about his travels in Greece and Turkey.

Currants, eucalypts, immigrants and tourists were links expanded in 1896 when the first modern Olympic Games were held in Athens. An Australian athlete, Edwin Flack, created our first sporting links by winning the 800m and 1500m, and being beaten by a Greek Army Officer in the marathon.

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# Beautiful and Useful: The Arts and Crafts Movement in Tasmania

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**Queen Victoria Museum and Art Gallery, Launceston**  
5 February to 22 March 1987

An exhibition of interest to Australiana Society members opens at the Queen Victoria Museum and Art Gallery on 5th February. It features the work of craftsmen and women connected with the Arts and Crafts Societies of Tasmania. It has been mounted by guest curator Caroline Miley, who has been engaged in research into the Arts and Crafts movement in south-eastern Australia for some time.

This major exhibition is the first in Australia to deal specifically with the work of the local Arts and Crafts movement since the Societies were active in the early years of this century.

The exhibition displays the extent and diversity of the products of the movement, and there are works ranging from lace fan leaves with kangaroo motifs to large cupboardboards and folding screens carved with possums and eucalyptus. It also points up the relation of the local to the British movement led by William Morris, and the development of an Australian idiom characterised in part by the use of native flora and fauna in design.

The Tasmanian Arts and Crafts Societies, which were the first in Australia (founded in 1903 and 1906), produced work which exemplified both these tendencies. Among the leaders of the movement were architects such as Alexander North and Alan Walker, who had trained in England and whose ideas affected Tasmanian craftspeople.

Much of the finest Arts and Crafts work in Tasmania was carried out as part of schemes of architectural ornamentation, particularly in churches. As it is not possible to exhibit these pieces, they have been included in the exhibition in the form of large photographs. In many cases the original drawings are also available. This has been done to stress the point that the Arts and Crafts movement was one which influenced every aspect of design and decoration, as well as the training of workmen.

There are over 90 exhibits, comprising work in wood, metal, ceramic, textiles, leather and raffia. Tasmanians excelled in woodwork, and a large number of fine carved pieces is present, including the cupboard that won the silver medal in the First Australian Exhibition of Women's Work in 1907. The medal itself is also on view. Among the metalwork are pieces in enamel and in silver or copper repoussé. The display is accompanied by sketchbooks, designs for craftwork and tools belonging to exhibitors, and photographs of contemporary exhibitions.

There is a substantial catalogue illustrated with 70 colour and black and white photographs, and which includes biographies of all the exhibitors. It is available from the Queen Victoria Museum and Art Gallery, Wellington Street, Launceston, Tasmania 7250 (Ph. 003 / 31 6777).

*Detail from a cupboard carved by Ellen Nora Payne in 1924.*



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